



# REQUIEM

**2:30 pm SUNDAY 3 MAY**  
**CHRIST CHURCH**  
**JEFFCOTT STREET**  
**NORTH ADELAIDE**

**MAURICE DURUFLÉ** Requiem  
**ELEANOR DALEY** Requiem [SA premiere]

**grads**  
GRADUATE SINGERS

**2015** Season

## Soloists

---

### Soprano

Alexandra Bollard

### Mezzo-soprano

Guila Tiver

### Baritone

Aldis Sils

### Organ

Joshua van Konkelenberg

## Graduate Singers

---

### Conductor

Karl Geiger

### Soprano

Emma Barson

Nicky Bevan

Susan Brooke-Smith

Lisa Catinari

Debbie Cerone

Alison Day

Dee Dooland

Cassia Flashtig

Nadia Gencarelli

Georgie Gold

Janet Henrie

Alison McDougall

Frances Nettle

Sarah O'Brien

Mary Sandwell

Jula Szuster

### Alto

Corinna Bennett

Linda Brugman

Janet Buchan

Riana Chakravarti

Rhoda Conway

Su Coutts

Anna Cumming

Annie Douglas

Ashleigh Geiger

Amelia Holds

Cathy Lock

Susan Marshall

Marijke Mellor

Susan Murdoch

Mel Pike

Ro Pimlott

Margaret Rawlinson

Deb Tranter

Madeline Turnbull

Karen Watson

Michelle Zweck

### Tenor

Peter Bleby

Louise McGee

Jo Pike

Chris Rawlinson

Mark Sales

Colin Telfer

Graham Yuile

### Bass

Patrick Carrig

Clive Conway

Ryan Cuthbertson

Jack de la Lande

Paul Henning

Andrew Moschou

Phil Lock

Timothy Pietsch

Neil Piggott

Mark Roberts

David Rohrsheim

Bill Schwenker

Neil Thomas

Peter Watt

## Acknowledgements

---

We would like to thank all those who have helped bring this concert to fruition, in particular:

The staff of St Peter's Cathedral and Christ Church, North Adelaide

Michael Ierace—rehearsal pianist

Clive Conway—program and corporate imaging

Ashleigh Geiger—program notes

Paddy McGee—recording

Christie Anderson & Young Adelaide Voices—risers

Our amazing front of house crew—Georgia Simmons, Susie Gold, Charlie Kelso, Jenn Jarman  
and many helpers

## The Program

---

**Requiem (1993)** .....Eleanor Daley (1955– )

- |                                      |                                |
|--------------------------------------|--------------------------------|
| 1. Requiem aeternam I                | 5. I Heard a Voice From Heaven |
| 2. Out Of The Deep                   | 6. The Knowest, Lord           |
| 3. And God Shall Wipe Away All Tears | 7. Requiem aeternam II         |
| 4. In Remembrance                    | 8. In paradisum                |

### INTERVAL

**Requiem, Op. 9 (1947)** .....Maurice Duruflé (1902–1986)

- |                        |                 |
|------------------------|-----------------|
| 1. Introit             | 6. Agus Dei     |
| 2. Kyrie               | 7. Lux aeterna  |
| 3. Domine Jesu Christe | 8. Libera me    |
| 4. Sanctus             | 9. In paradisum |
| 5. Pie Jesu            |                 |



**2015 Season**

**Concert 2—PROMS!** 6:30pm Saturday 6 June  
Elder Hall, North Terrace, Adelaide.

**Concert 3—SUNRISE**  
7:30pm Saturday 5 September  
Concordia College Chapel, 45 Cheltenham Street, Highgate

**Concert 4—NATIVITY**  
7:30pm Saturday 12 December                      2:30pm Sunday 20 December  
St Peter's Cathedral, North Adelaide              Christ Church, North Adelaide

Our program is published in good faith, but may be subject to change. For the latest information visit our website at [www.graduatesingers.com.au](http://www.graduatesingers.com.au), or join our mailing list by emailing [graduatesingers@gmail.com](mailto:graduatesingers@gmail.com).

## Program notes

---

### **Requiem (1993)** .....Eleanor Daley (1955– )

Canadian composer Eleanor Daley was born on April 21, 1955 in Parry Sound, Ontario. She received her Bachelor of Music degree in Organ Performance from Queen's University in Kingston, Ontario, and holds diplomas in piano and organ from the Royal Conservatory of Music, Toronto and Trinity College, England. She has been the Director of Music at Fairlawn Avenue United Church (formerly Fairlawn Heights) in Toronto, Ontario since 1982, where she leads a large choral program.

Never trained as a composer, Daley has remarked that she fell into music writing quite by accident: "I was sick and tired of the one book of introits that Fairlawn had for the church choir, and so I began writing my own". She enjoyed the process so much that she began to write one every week, a practice that evolved into the composition of descants, psalm settings and pieces for full choir. Despite several awards and over 100 pieces in print, Daley humbly describes herself as self-taught and still learning.

*Requiem* began life in 1992 as a 'carte blanche' commission from Jake Neely, a then-member of the 20-voice professional ensemble the Elmer Iseler Singers. Neely was nursing a terminally ill loved one at the time—a factor that influenced Daley in choosing to write a requiem. The work was completed and premiered in 1993, and subsequently published in 1995.

Daley's *Requiem* is a work of introspection and sensitivity, characterised by a rich and modal harmonic language. Completely a Capella, the work incorporates words by the famous war-poet Mary Fry and contemporary British-Canadian poet Carolyn Smart, cleverly juxtaposing the eternity of the traditional Latin texts. Daley's writing is lyrical and textural, and the use of word-painting effectively highlights the importance of the texts throughout. Daley's lush harmonies and considered treatment of language convey the concepts of loss, comfort and peace with startling clarity and great beauty.

### **Requiem, Op. 9 (1947)** .....Maurice Duruflé (1902–1986)

French composer Maurice Duruflé was born in Normandy and received his early musical education at Rouen Cathedral, where he was a chorister in addition to studying piano and organ. His time at the cathedral exposed him to the traditions of Gregorian chant and Renaissance polyphony, the lasting influence of which can be observed in the hallmarks of Duruflé's musical language.

Duruflé began writing the *Requiem*, perhaps his most famous work today, in 1941 following a commission from the collaborationist Vichy regime. Duruflé was still working on the piece at the time of the regime's collapse in 1944 and completed it in 1947, dedicating it to the memory of his father.

Scored for chorus and soloists (mezzo-soprano and baritone), the work exists in three orchestrations: one with organ and full orchestra, one with organ and string orchestra (optional brass, harp and percussion), and one for organ alone. It is the latter that you will hear



today, and Duruflé's prowess at the organ will be immediately evident through the intense, virtuosic organ part that can hardly be called 'accompaniment'.

On the music to his *Requiem*, Duruflé said:

"...my *Requiem* is built entirely from the Gregorian themes of the Mass for the Dead. At times, the text is paramount, and therefore the [organ] intervenes only to sustain or to comment; at other times an original musical fabric, inspired by the text, takes over completely – notably in the Domine Jesu Christe, the Sanctus, and the Libera me. In general, I have attempted to penetrate to the essence of Gregorian style, and have tried to reconcile as far as possible the very flexible Gregorian rhythms as established by the Benedictines of Solesmes with the exigencies of modern notation.

As to the musical form of each of these pieces, it is dictated simply by the form of the liturgy itself. The [organ] plays a merely episodic role; it intervenes not to support the chorus but to underline certain rhythms, or to soften momentarily the too human sonorities. It represents the idea of comfort, faith and hope".

## Biographies

---

### Alexandra Bollard

Alexandra graduated with Honours from the Elder Conservatorium of Music at Adelaide University in 2006. She is a core member of the Adelaide Chamber Singers, and has toured with them to Europe, Canada and the US. She appeared with ACS when they won the Pavarotti Trophy at the Llangollen Eisteddfod in Wales in 2013. Alexandra has appeared as a soloist within the choir, featuring in performances of Messiah. She has also performed with vocal group, Syntony in Purcell's *Dido and Aeneas* in 2007 at the Coriole Festival.

Alexandra has been a chorus member of the State Opera of South Australia in productions of Donizetti's *L'Elisir d'Amore*, Verdi's *Un Ballo in Maschera* and *La Forza Del Destino*, and Puccini's *Turandot* and *La Boheme*. She has also performed with new music group The Firm, in a program of duets with soprano Emma Horwood and pianist Jamie Cock. She has been a soloist with a number of Adelaide choirs, including the Corinthian Singers and Graduate Singers and has regularly performed at the Adelaide Fringe Festival and Adelaide Festival.

### Aldis Sils

Aldis Sils graduated from the Elder Conservatorium with an Honours degree in Musicology. He studied voice with Christine Halbert and Keith Hempton. Aldis has sung with the State Opera of SA Chorus, Adelaide Chamber Singers, the Festival Chorus, and other choirs in Adelaide and overseas. He is the Head of Music and Deputy Principal at Marryatville High School which has a Special Interest Music Centre.

Aldis has been Music Director of the Adelaide Philharmonia Chorus since 2007 and has led the chorus in a diverse choral program including: Requiems of Fauré, Mozart and Duruflé, Vivaldi's *Gloria*, Bruckner's *Mass No.2 in E Minor* and Handel's *Israel in Egypt*, and the Australian premières of Karl Jenkins' *Stella Natalis* and James Mulholland's *Missa Romantica*.

Aldis' choirs at Marryatville high school have toured internationally and are held in high regard. In the past decade they have won competitions in Adelaide, Sydney and internationally (Tallinn International Choral Festival 2007). They have recently toured Central Europe including concerts at the Kodaly School in Kecskemet.

### **Guila Tiver**

Mezzo-soprano Guila Tiver graduated from the University of Adelaide and was awarded a Churchill Fellowship to study at the International Opera Studio Zurich, Switzerland, from which she graduated with distinction. She was immediately engaged as a principal singer at the Basle Opera and spent the next 14 years singing professionally in Europe.

Since returning to Adelaide in 1984 Guila performed frequently for the ABC, in principal roles for State Opera of SA and Victorian State Opera and was a soloist in several Adelaide Festivals of Arts and Barossa Music Festivals. She was twice invited back to Europe to perform Berlioz's song cycle *Les Nuits d'Été* in a series of orchestral concerts in Italy and has given master classes and a solo recital in China. She has performed regularly as an oratorio soloist with all the major choral societies of Adelaide and toured throughout Australia in the title role of Bizet's *Carmen* with Co-Opera.

Since 1985 Guila has taught at the Elder Conservatorium and was Head of Voice from 2009 until 2014. With the vocal students she has now been the Producer of three stage productions: *Sondheim's Into the Woods*, *Mozart's The Magic Flute* and *Humperdinck's Hansel and Gretel*.

Guila was a recipient of the Faculty of Humanities and Social Sciences Prize for Excellence in Teaching (Individual Teacher) and in 2013 and earlier this year did a teaching exchange at the Royal Conservatoire of Scotland.

### **Joshua van Konkelenberg**

Joshua van Konkelenberg studied piano at the University of Adelaide and then at the Australian National Academy of Music. He was awarded First Class Honours in Composition, and was Organ Scholar and Assistant Organist at Saint Peter's Cathedral in Adelaide during his undergraduate studies.

After moving to Melbourne in 2006, he worked as a freelance pianist and then College Organist and Music Tutor at Trinity College, Melbourne. He relocated to London to study organ and improvisation with David Graham and Sophie-Véronique Cauchefer-Choplin at the Royal College of Music, where he received the degree of Master of Music with distinction in 2012, and completed the PhD in Composition (at the University of Adelaide) in the same year.

Joshua was awarded the Walford E. Davies Prize for Dux of the Organ Faculty at the Royal College of Music, and has been the recipient of grants from the Australia Council for the Arts and the Ian Potter Cultural Trust, an University of Adelaide Medal for Outstanding Academic Achievement, and an Australian Postgraduate Award. He has recently been appointed Cathedral Organist at St Peter's Cathedral, and continues in 2015 as Artist-in-Residence at Marryatville High School where he teaches classical improvisation and piano.

## **Karl Geiger**

Karl Geiger is a pianist, organist, accompanist and conductor. A graduate of both the University of Melbourne and the Elder Conservatorium of Music (University of Adelaide), he has been involved in choral music his whole musical life, having sung in and played for many choirs.

An active accompanist, Karl was the inaugural winner of the Diana Harris Prize for Accompanying and was the winner of the 2010 Geoffrey Parsons Award for Accompaniment. He has had considerable experience as a vocal accompanist and orchestral continuo player (harpsichord and organ).

In addition to his position as Director of Music of Graduate Singers, Karl is the accompanist for the two classical choirs of the Elder Conservatorium of Music (The Elder Conservatorium Chorale and Bella Voce), the First Concert Choir of Young Adelaide Voices, as well as regularly working with the Adelaide Chamber Singers and the Adelaide Symphony Chorus.

## **Graduate Singers**

Graduate Singers, or 'Grads,' is Adelaide's leading medium-sized choir and has been a dynamic member of the vibrant local choral music scene for almost 40 years. Grads has received critical acclaim as exponents of fine choral music and enjoys a reputation for high standards of excellence throughout every aspect of presentation and performance.

Grads is committed to presenting high quality, accessible and diverse concerts, keeping the choral tradition alive and fresh. Grads prides itself on its versatility, being equally at home with large-scale choral standards as with intimate chamber works.

With strong ties to the local music community, Grads regularly collaborates with organisations and artists both established and emerging. Grads consists of some of Adelaide's most experienced choral singers, many of whom frequently sing in the Adelaide Symphony Chorus and other major choral productions.

In addition to presenting its own concert series, Grads maintains a busy schedule of freelance engagements. Recent highlights include a sold-out Lunchtimes at Elder Hall Anzac Day Concert (2014) and the Doctor Who Symphonic Spectacular with the Adelaide Symphony Orchestra (January 2015).

Past directors include conductor and vocalist Timothy Marks, founder and director of Adelaide Chamber Singers Carl Crossin OAM, and conductor and ABC Classic FM presenter Graham Abbott.

## Translations

---

### 1. Introit

Eternal rest give to them, O Lord,  
and let perpetual light shine upon them.  
A hymn, O God, becomes You in Zion,  
and a vow shall be paid to You in Jerusalem;  
O Lord, hear my prayer,  
all flesh shall come to You.

### 2. Kyrie

Lord have mercy on us,  
Christ have mercy on us.  
Lord have mercy on us.

### 3. Domine Jesu Christe

O Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell  
and from the deep pit;  
Deliver them from the lion's mouth  
so that hell does not engulf them,  
and they do not fall into darkness.

But let Michael, the holy standard-bearer,  
bring them into the holy light,  
which You once promised  
to Abraham and his seed.  
We offer You, O Lord,  
sacrifices and prayers of praise;  
Accept them for those souls  
whom we this day commemorate;  
grant them, O Lord, to pass from death to the  
life which You once promised  
to Abraham and his seed.

### 4. Sanctus

Holy, Lord God of hosts.  
Heaven and the earth are full of Your glory.  
Hosanna in the highest.  
Blessed is He Who comes  
in the name of the Lord.  
Hosanna in the highest.

### 5. Pie Jesu

Gentle Lord Jesus, grant them eternal rest.

### 6. Agnus Dei

Lamb of God, who takes away  
the sins of the world: grant them eternal rest.

### 7. Lux aeterna

May light eternal shine upon them, O Lord,  
with Your saints forever, for You art kind.  
Eternal rest give to them, O Lord,  
and let perpetual light shine upon them.

### 8. Libera me

Deliver me, O Lord, from eternal death  
on that dreadful day when the heavens  
and the earth shall be moved,  
and You shall come  
to judge the world by fire.  
I quake with fear and I tremble  
awaiting the day of judgment  
and the wrath to come,  
when the heavens and the earth shall be  
moved.

Day of mourning, day of wrath,  
of calamity, of misery, the great day,  
and most bitter.  
Eternal rest give to them, O Lord,  
and let perpetual light shine upon them.

### 9. In paradisum

May the angels receive them in Paradise.  
At Your coming may the martyrs receive You  
and bring You into the holy city Jerusalem.

There may the chorus of angels receive You,  
and with Lazarus who was once a beggar,  
may You have eternal rest.